

DIGGIN' THE GROOVES
BOB DAVENPORT

(see page 24)



(see page 10)

behind
the cobwebs

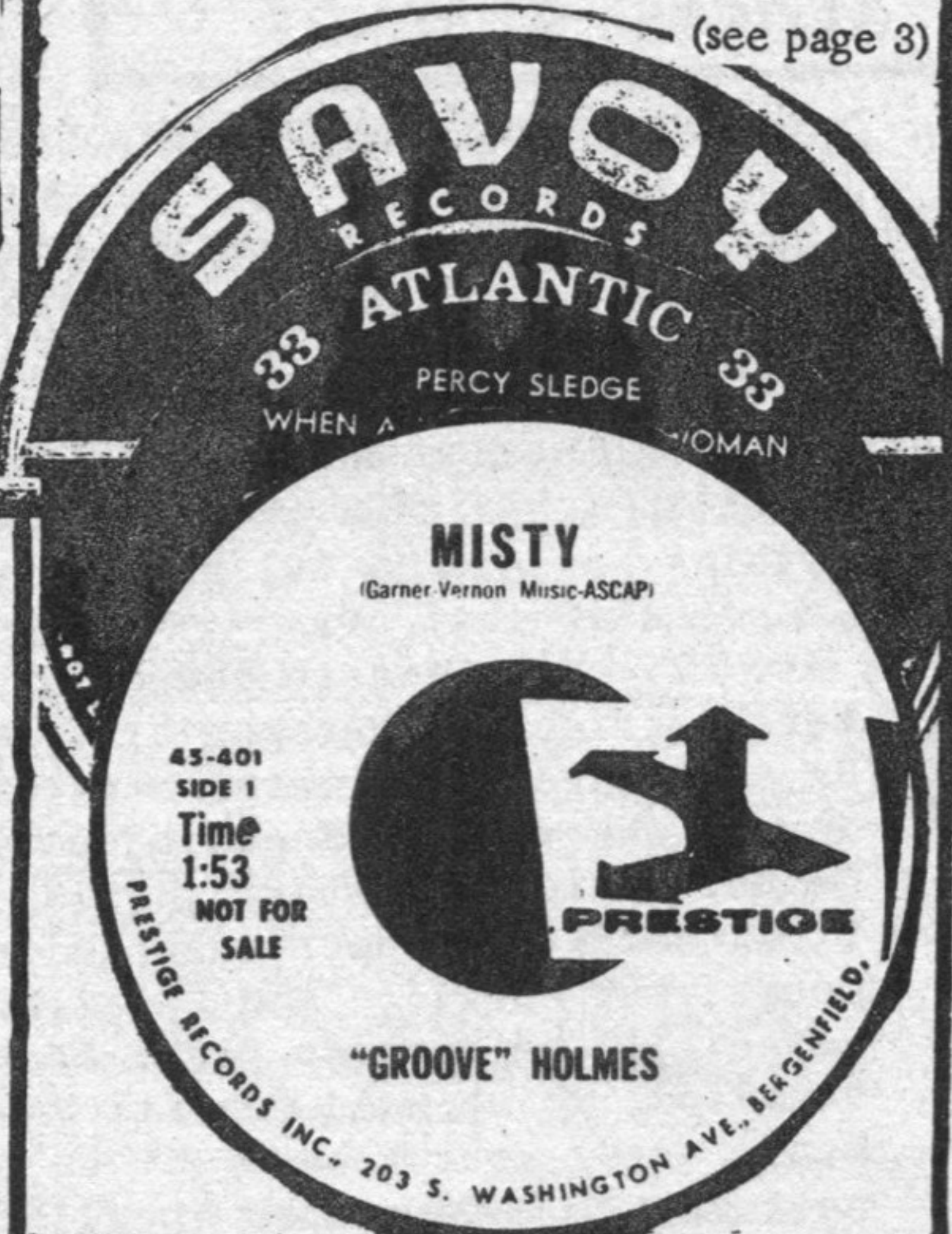
Carl KENDZIORA's
PLAZA 5000 Masters
(cont'd (8800 to 8830))

THE MAGAZINE OF **ISSUE 189/190**
RECORD STATISTICS Mar/Apr 1982
AND INFORMATION



**** **FOUR WORD REVIEWS!!**

(see page 3)



"BLACK PATTI" Numerical begins! (see page 8)

BLACK PATTI

by *Henry Harrison*



RAGGING the CLASSICS
by **JOHN SAM LEWIS**

A WHISPER FROM THE PAST! (F)
JOSEPH JOACHIM
Was he the first violinist to ever
record? !!! (see Part 3, page 9)



Bill Frase
compiler

**THE AMERICAN
DANCE BAND
DISCOGRAPHY**

corrections
and
(see page 12) additions

VOLUME 2

ARTHUR LANGE TO
BOB ZURKE

BRIAN RUST

DISCOING IN
GEORGE BLACKER



Wendell Hall

"Who Pulled George Kay's Leg?"
Was it Fred Gennett???

In The Beginning! **CAPITOL**
Research (1942 - 1949)
By **BILL BENNETT** (see page 11)
PART FOUR Cap 244 to 289



**RHYTHM
& BLUES**

BOBBETTES

Rotante-Sheatsle y
GUESTS
Kurt Mohr
"Sue Label"
Pierre Daguerre
"Bobbettes
Discog"
(see page 11)



RECORDS INC.

**LIBERTY MUSIC SHOP
RECORDS**

Exploratory Discographical Research
based on Jack Raymond's numerical
PART FOUR (L204 to L218)
(see page 10)

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**WHAT IS THIS THING
CALLED LOVE**

-Cole Porter-
CASPER REARDON
and his Group
L 218

WASHBOARD BLUES

-Callahan-Carmichael-
CASPER REARDON
and his Group
L 218

CYDE BERNHARDT



Part Nine
Clyde Bernhardt Discography
Nov. '45 to June '79
by David Griffiths (see p. 10)

PART EIGHT

the H³ chrono-matrix file!

Harold H. Hartel

(see page 4)

RA

DISCO-ING IN GEORGE BLACKER

WHO PULLED GEORGE KAY's LEG?

In the June 1953 issue of the "Record Changer", George W. Kay published an article entitled "Those Fabulous Gennetts", in which he told how the Starr Piano Company was founded in 1872, and how it got into the phonograph and record business in the teens. I am not in a position to dispute the accuracy of everything he said in it, but there are a few things I'm a bit skeptical of.

1. Mr. Kay says Gennett leased or sold certain masters outright to Paramount, Vocalion and Okeh. He mentioned these three separately from a listing of the various English concerns to Whom Gennett shipped masters. Having seen the ledger, I can believe Gennett-recorded masters on Paramount, but Vocalion and Okeh? I'm from Missouri, especially as regards Okeh; if he meant English Vocalion, which used Gennett masters on Aco, I won't argue, but I have yet to encounter a Gennett master on American Vocalion.
2. Mr. Kay also says Gennett bought its recording equipment and a number of old masters from a bankrupt Boston concern. I'd been very skeptical indeed about that claim, but a recent discovery has wrought a slight alteration in my wondering. I have seen a sapphire-cut "Remington" record which was sold by Starr Piano Company, but whose masters are recognizably from Phono-Cut, which was originally produced by the Boston Talking Machine Company. Gennett used the "Remington" name later for lateral discs, but the label design was different. I may as well admit that I'd thought of Phono-Cut before, but dismissed it as a possibility because all the Starr and Gennett vertical-cut records I've seen have been diamond cut (i.e., Edison-type grooves), whereas all the Phono-Cuts I've ever encountered (and that Remington) were sapphire-cut (i.e., Pathé-type grooves). Let me digress here for just a moment and say that, in an effort to establish the terms in discographical nomenclature, I shall henceforth refer to vertical-cut discs as either sapphire or diamond cut; I hope further explanation won't be needed!....Reverting to the Gennett/Phono-Cut tie-in: has anyone ever seen a Phono-Cut master reissued on Gennett? If anyone has, I'd love to hear of it.
3. Mr. Kay recounts a charming little anecdote about Fred Gennett and Wendell Hall, the "Red-Headed Music Maker", presumably told by Fred Gennett himself. It goes this way: during August of 1922, a delegation of music dealers visited the Starr factory in Richmond. Following a guided tour of the plant, they were to be treated to a buffet luncheon in the salon of the administration building. Just as the dealers were about to hit the chow line, a rather bedraggled-looking skinny redhead walked in, introduced himself as Wendell Hall, the "Red-Headed Music Maker" and asked whether he could make a few records. Gennett explained that no recording was scheduled for that day because of the visitors. Then, noticing Hall's "lean, hungry look", he invited him to take pot luck with the other guests at the buffet--which Hall did gladly. Gennett then went to his office to catch up on some paperwork, and was deeply engrossed in this when, about an hour later, one of the dealers came to the office and said the red-headed guest was putting on a great impromptu after-dinner show with his homespun ditties, among them an amusing thing called "It Ain't Gonna Rain No Mo'". Maybe it would be a good idea to let the kid make a few sides -- just for kicks. Fred returned to the dining area, caught a sample of Hall's work and agreed. The studio was hastily opened, and Hall spent the rest of the afternoon recording a slather of sides

and signing a royalty contract. When he left town that evening, He took with him a test pressing of "It Ain't Gonna Rain No Mo'". A few days later, according to the story, he took the test pressing to Camden and on the strength of it, landed a \$10,000.00 contract with Victor. Despite this, Fred Gennett had no complaints, as his company made a nice bundle on those sides Hall had cut in Richmond that afternoon.....An amusing tale, this, depicting a kindly act by the genial Hoosier phonograph and record magnate to a youthful aspirant to fame. There's a little catch to it, though: 'tain't so. The only Wendell Hall session listed in the Richmond master log sheets (no ledger sheets earlier than 12053 survive) took place on September 11, 1923, following a session by Justin Huber's Orchestra that produced three sides. Hall cut two masters: 11600, -A ("Old Folks' Blues") and 11601 ("Red Hot Blues"). Whoever had the job of entering the data on the master log sheets didn't even get the name right; he listed the artist as "Wylie Hall", but the correct name was pencilled in later. Hall showed up at Gennett's New York studio about two weeks later and cut two sides there: "Red-Headed Music Maker" and, predictably, "It Ain't Gonna Rain No Mo'". So much for the "slather" of sides! I must admit there are several masters untraced from the period of August 1922: 11175 to 11177 and 11186 to 11192 (intervening masters by the N.O.R.K.), but if any of them were by Wendell Hall, AND if they were ever issued, they've never surfaced yet, as far as I know. Guess we'd better wash that one out, huh?

4. Mr. Kay added a table to that article in which he listed the numerical ranges of several blocks of Gennett masters cut elsewhere than in the New York or Richmond studios. I'll grant he could have been flummoxed in the matter of Wendell Hall, but I wonder how he could have got so many of the blocks of "field recordings" wrong, when he or Bill Grauer could easily have doublechecked them by referring to the ledger. For instance, Kay listed masters GEX 760-GEX 868 as having been cut in Birmingham, Alabama. According to the ledgers, the Birmingham sessions covered masters GEX 692-GEX 860. Similarly, Kay cited masters GEX 928-GEX 1033 as having been made in Richmond, whereas the ledger says this lot covered masters GEX 928-GEX 1036. He came a bit closer to the mark that time. Many others were goofed up in the same way.

One thing in that article proved helpful to me when I undertook the job of transcribing data from the old original master log sheets which Carl Kendziora got from Orrin Keepnews several years ago. These log sheets covered Richmond masters 11000-12052 and New York masters 7736-9120. The ledger contains full data on masters beyond 12053 and 9121. When I got to master 11527 in the Richmond log sheets, I ran smack into a gaping hole between that and 11552. Fortunately, that page was photographed for the "Changer" article, so I transcribed the data from the magazine. I do wonder what happened to the original sheet; it's quite obvious that nobody ever replaced it. Another question raised by those illustrations: what became of the Gennett master file cards, of which several were photographed? I've never seen any of them--anywhere, anytime. Nu?

The full story of how the Gennett master ledger came into my hands for copying a few years back and what happened subsequently is not without some interest -- at least to discographers. It's rather too long to tell here and now; if I get desperate in the future for subject matter, I may tell that story. Keep your No-Doz handy, gang!

correspondence to GEORGE BLACKER
345½ So. Main St., Cheshire Ct. 06410

Our reviews of these research endeavors are just four words long. "RR recommends them highly"

Bravo to the brilliant record researching scholar and compiler MICHEL RUPPLI who effectively coordinated company files statistics and the contributions of our researching fraternity into bringing forth via the indefatigable GREENWOOD PRESS the publication of the 4-volume, 1520 page ATLANTIC, -the 1-volume 480 page SAVOY, -and the 1-volume 392 page PRESTIGE compilations.

What a boon for future generations of researchers who wish to delve into the musical scene that these companies so conscientiously presented via their phonograph records. For more information on how you may obtain these valuable tomes you can contact

Greenwood Press, 88 Post Road West, Westport Ct. 06881, phone 2032263571....

**We are happy to announce that Mr. Ruppli will be researching The MERCURY 5000 series via our pages in a forthcoming issue.... LK

ATLANTIC RECORDS A Discography.

represents a new approach to the history recorded music. Most previous discographies of recent jazz and popular music have been devoted to individual artists, and are far from complete. As a label discography, this series of books covers an entire musical era with a comprehensiveness heretofore unattainable.

Description of Book

The three decades since 1947 have witnessed great and accelerating change in the popular music world. Jazz and swing dominated the forties; the fifties saw the rise of rhythm and blues and rock and roll. With the sixties came English rock and American soul music, and the seventies have become the age of disco. Atlantic Records has been a leader in recording the finest artists working in all these many genres. This four-volume discography is a complete guide to the records issued by this important company.

The nearly 40,000 recordings listed are arranged according to Atlantic's master numbering system; this divides the books into four chronological periods. Volume one extends from the beginnings of the Atlantic label in 1947 up to 1966. Many of the most famous names of the jazz and pop worlds of the 1950s and 1960s appear here: Ray Charles, John Coltrane, Herbie Mann, Otis Redding, Bobby Darin, and many others. Volume two, covering 1966 to 1970, follows the rise of rock. Atlantic artists listed here include The Bee Gees, Cream, and Crosby, Stills, Nash, and Young, in addition to new jazz and gospel performers. The third volume, 1970 through

SAVOY LABEL: A Discography

This unique label discography, based on the files of Savoy Records, lists, chronologically, recording sessions in Detroit, New York, Los Angeles, and Atlanta. Full information on dates, personnel, matrix numbers, and unissued material is provided for sessions up through 1965. Data is also supplied for records purchased or leased by Savoy, including those on the Bop, Dee Gee, Discovery, National, Jewell, Hi-Lo, and Signal labels. Numerical listings of both singles and albums are also included.

Description of Book

For more than three decades, the name Savoy symbolized the finest in jazz, rhythm and blues, and gospel recordings. Beginning in 1939, this label featured some of the greatest artists of the era; jazz giants Charlie Parker, Cannonball Adderley, and Lester Young, bluesman Brownie McGhee, and gospel artists such as Marion Williams and James Cleveland all recorded for Savoy. Now there is a complete guide to every recording ever made at the Savoy studios: The Savoy Label.

1974, features Aretha Franklin, Roberta Flack, Eric Clapton, and The Rolling Stones. New names in volume four, which carries the Atlantic story up to 1978, include AC/DC, Average White Band, and The Manhattan Transfer. Most citations provide title and recording date, a listing of the personnel involved, and material recorded at the session but not issued.

PRESTIGE LABEL: A Discography.

The Prestige Label is a complete listing of all recordings made or issued by Prestige Records from its founding in 1949 up to the present. This new edition updates the original volume, published in 1973. For jazz, blues, and gospel recordings, session data, arranged chronologically, is complete. Details on session personnel, recording dates, and the titles of the recorded numbers are all included. A separate section, providing numerical listings of all Prestige albums and singles, also includes folk releases on the label. Records cut at the Prestige studios and released on such subsidiary labels as Par, New Jazz, Bluesville, Moodsville, Swingville and Tru-Sound are catalogued. An index of artists is also provided.

Description of Book

Connoisseurs of jazz recognize Prestige Records as one of the most significant independent labels in the music's history. Some of the greatest sessions ever recorded were products of the Prestige studios, including John Coltrane's debut as a band leader, the first session by Lennie Tristano and Lee Konitz, and superb performances by Stan Getz, Miles Davis, Sonny Rollins, Thelonious Monk, and other giants of jazz. Many of the most influential performers of blues and gospel music also have recorded on the Prestige label.

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THIS PUBLICATION IS A SUBSIDIARY OF 'RECORD RESEARCH MAGAZINE' AND IS EDITED BY ANTHONY ROTANTE AND PAUL SHEATSLEY, AND IS A VEHICLE FOR EXPLORING THE VAST FIELD OF CONTEMPORARY BLUES RECORDINGS. IT HAS BEEN LAUDED AS THE SINGULARLY MOST IMPORTANT DOCUMENT OF RESEARCH OF THE POST-WAR (1946) BLUES. IT IS PUBLISHED IRREGULARLY. *THERE IS NO PRESENT SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COST FIFTY CENTS EACH, (20 np ENGLAND). IT CAN BE ORDERED FROM RECORD RESEARCH, 65 GRAND AVENUE, BROOKLYN, NEW YORK 11205 (OR 20np PER ISSUE CAN BE SENT TO OUR ENGLISH REP: DEREK COLLIER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND). FUTURE ISSUES OF BLUES RESEARCH ARE ANNOUNCED IN PARENT PUBLICATION, RECORD RESEARCH OR IN OTHER PRESS ORGANS....

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and label Index of issue 1 to 8...
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ISSUE 16 -Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc...

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131 132 133 134 135/6 137/8 139/40
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the H³ chrono-matrix file!

from ed. LK:

Harold H. Hartel

 Harold H. Hartel
 55 Bane Street
 Newton Falls Ohio 44444

The file is the brainchild chronological listing with concurring phonograph record matrix (master) numbering by HAROLD H. HARTEL who uses the abbreviated H³ signet to authenticate himself. Harold has ingeniously 'ravished' the pages of Brian Rust's 4th edition, 2-volume, 1996 page compendium, JAZZ RECORDS 1897-1942. Harold has systematically selected the earliest JR entries in 11897, and has proceeded to carry the chronology (chrono) up through the years. In order to fully appreciate Harold's chrono-Matrix file it is imperative to have Rust's 2-volume set where the real concentrated documentation does lie. For those who do not have these 4th edition volumes -and would like to get them, please write to RR (send return sase or postcard) and we will give you a lead. Harold has also referred to another volume in his files -that being the Godrich-Dixon BLUES and GOSPEL work. Owing to the fact that this volume is now out-of-print, the original as well as the 2nd edition, -and that much of the material has been incorporated into Rust's 4th edition, the original B&O(BG) pages that Harold lists, serve only as a source chain to Rust's 4th edition of his JR.

Now for a brief explanation of H³ Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg. Nov. 24, 1903, C-746-1). And if you see a hyphen in a column where the numerical of the date appears -that means that "during the month, definite date unknown" (eg. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

DATE	ARTIST	CITY	LABEL	MATRICES	TITLES	JAZZ RECORD or BLUES & Gospel page numbers
------	--------	------	-------	----------	--------	--

1925-cont'd						
Oct 3	Laura Smith	NY			Lucy Long	73678-A BG-588/JR-1458
					Disgraced Blues	73679-B
					Humming Blues	73680-A
5	Stillman			6207-2(Or)	Mr. Cooler Hot	JR-1502
				6208-1-2(Or)	Any Blues	
				6209-2(Or)	Give Me (Your Heart)	
5c.	Gold			1644-A	Let's Wander Away	-572
				1645-B	Better Get Acquainted	
6	Eva Taylor			Just Wait 'Til You See My Baby	Do The Charleston	73686-B BG-640
	Cl. Williams			Just Wait 'Til You See My Baby	Do The Charleston	73686-B JR-1699
	Eva Taylor				Living High Sometimes	73687-B BG-640
	Cl. Williams				Living High Sometimes	73687-B JR-1699
7	P. Bradford			Lucy Long	*E-1434/6	-164
				I Ain't Gonna Play No Second Fiddle	*E-1437/9	
	Calif. R.				Dustin' The Donkey	*test
					Sweet Man	*test
	Kit-Cat B.	Hayes		Riverboat Shuffle		Bb-6880-3
	S. Lanin	NY		6215-2	Stomp Off, Let's Go	-903
	O.M. 5			141051-4	Throw Down Blues	-927
8	McKown	Rich		Mah Jongg Blues	12362-A	-1191
	Nov O.J.B.	NY		6216-1(Apex)	The Camel Walk	-1036
				6216-2-3	The Camel Walk	-1130
				6218-1(Apex)	Melancholy Lou	
				6218-2	Melancholy Lou	
	R. Norton	Hayes		Where Is The Girl Who Was Stolen		Bb-6887-1
				Chick, Chick, Chicken		Bb-6890-1
	Eva Taylor	NY		Coal Cart Blues		73694-B BG-640
	Cl. Williams			Coal Cart Blues		73694-B JR-1699
	Eva Taylor			Santa Claus Blues		73695-B BG-640
	Cl. Williams			Santa Claus Blues		73695-B JR-1699
8c.	Bailey's L. 7			Don't Wait Too Long	9758	-73
				I Wonder Where My Baby Is	9759	-Tonight
				Mother Me, Tennessee	9760	
				I'm Gonna Hang Around My	9763-A	-Sugar
				Melancholy Lou	9764-A	
				Fallin' Down	9765-A	

Thank You! HHH!
 Here is missing
 Oct. 3 To 8, 1925
 SEGMENT

We continue
 here in
 sequence
 again!

1925-cont'd						
Nov 26c.	Senter	NY			Poison	106430 JR-1390
					Just Dandy	106431
					The Monkey Doodle-Do	106432
					Your're The One And Only	106433
27	Southerners			That Certain Party	*9866-A	-1478
	F. Henderson			6311-1-2-3 7(ARC)	Who?	-719
27c.	J. Hill			6312-1-2-3 7(ARC)	Spanish Shawl	-754
				Look Who's Here	*9867-B	
				Everlasting Blues	*9868-A	
(Dec?)	Cl. Edwards			Dinah		106434
28c.	O.M. 5			Keep On Croonin' A Tune		106435
				Jacksonville Gal		106436
				Nobody's Rose		106437
				Throw Down Blues		106438
(27c?)	S. Lanin			Clap Hands, Here Comes Charley!		106439
				Spanish Shawl		106440
				No Man's Mama		106441
29	Reisman			A Cup Of Coffee, A Sandwich	*141324-2	-And You
	late Walt Davison			1708-C	Knowing You The Way I Do	-394
30c.	Van Loan			1709-C	My Small Town Gal	-1588
				1717-B	Cross My Heart, Mother, I Love You	
				1718-C	Pretty Little Baby	
				1719-B	Heading For Louisville	
Dec c.	Lada	LA		Don't Wake Me Up, Let Me Dream	-----?	-914
				Everybody Stomp	-----?	
				Everything's Gonna Be All Right	-----?	
				Just A Cottage Small	-----?	
	Lichter	Chi		Spanish Shawl	11022-1	-961
				Sandy	11023-2	
	Chas. Jackson			I'm Going Where The	11030-2	-Chilly Winds Don't Blow
				Texas Blues	11031-1(?)	BG-309
	V. McCoy	NY		South Street Blues	-----?	BG-410/JR-1024
				Charleston Blues	-----?	
	O. Bryant	Chi		Thirty-Eight And Two		JR-1162
				Please Don't Break 'Em Down		
				Chicago Skiffle		
				My Man Rocks Me		

1925-cont'd						
Dec c.	Stillman	NY			Roll 'Em, Girls	2356-1-2 JR-1503
					If I Had A Girl Like You	2357-1
					Clap Hands, Here Comes Charley	2358-1-2
	Trix Smith				Everybody's Doing That Charles	2362-1-2 -ton Now BG-597/JR-1467
					He Likes It Slow	2363-1-2
					Black Bottom Hop	2364-1
					Love Me Like You Used To Do	2365-1-2
					That Certain Party	2366-1 JR-1220
					Headin' For Louisville	2367-1
					Smile A Little Bit	2368-3
	Sisile	Lon			9801-1	Ukulele Baby
					9802-1	Ukulele Lullaby
					9803-1	I Wonder Where My Sweetie Can Be?
					9804-2	There's One Lane That Has No Turning
1	Borger	St. L.			Whose Who Are You?	*34013-1 -121
	Harry's H. 4	NY			Western Melody	73800-A -686
					Blue, That's All	73801-B
	University 6				141339-2(Har)	In Your Green Hat
					141340-3(Har)	Dustin' The Donkey
					141341-2(Har)	I Love My Baby
					141281-A	Spanish Shawl
2	Georgians				141282-7	Clap Hands! Here Comes Charley!
						*E-42-3 -903
	Kit-Cat B.	Lon			Piccadilly Strut	*E-7439-2 -1135
	R. Newton	Hayes			If You Knew Susie	*E-7440-1
					I'm An Airman	
2c.	S. Lanin	NY			1714-A-B	Spanish Shawl
	Pinkie's B. 5				Headin' For Louisville	9869-A
					Carolina Stomp	9870-A
					File Of Logs And Stones	9871-A
2	Bailey's L. S.				I Love My Baby	9872-A

2c.	Wirges				Shake That Thing	*106446	-1740
3	Little R.				141342-1	Fallin' Down	-967
					141343-2	I Love My Baby	
3c.	F. Williams				Caroline	9873-A-B	-1714
					Some Other Time	9874-A	
4	Calif. R.				141350-2	Then I'll Be Happy	-233
					141351-2	Smile A Little Bit	
					141352-2	Dreaming Of A Castle In The Air	
1925-cont'd							
Dec 4	Gilt-Edged 4	Lon			WA-2633-1-2	Military Mike	JR-568
					WA-2634-2	Wondering	
					WA-2635-1-2	The Camel Walk	
					WA-2636-1	The Piccadilly Strut	
	Gold	NY			1726-C	Nobody's Business	-573
5	Vant				Show Me The Way To Go Home	73811-B	EG-678/JR-1589
					Save Your Sorrow For Tomorrow	73812-A	
4c.	J. Hill				Lonesome	9876-A-B	JR-754
					You Know	9877-A	
					The Song Of The Vagabonds	9878-A	
	Rich				A Cup Of Coffee, A Sandwich And You	106456	-1300
5	Little R.				141353-2	Tomorrow Morning	-967
					141354-3	In Your Green Hat	
	Calif. R.				141355-2	Show Me The Way To Go Home	
	M. Young				E-17043	Red Hot Henry Brown	-1755
5c.	Orig. I. 5				*Tain't Cold	9879-A	-1181
					Pensacola	9880-A	
					Fallen Arches	9881-A	
7	Bernie				A Little Bit Bad	*E-17057	-129
					Sleepy Time Gal	*E-17062	
	F. Henderson				Peaceful Valley	*E-1911/3	-719
					Hay Foot, Straw Foot	*E-1914/6	
7c.	L. Morse				I Love My Baby	106459-B	-1097
8	Speciale				A Cup-	141360-2(Har)	-Of Coffee, A Sandwich And You
8c.	Kerr				What Did I Tell Ya?	9889	-1484
					Goodbye	9890	-892
9	B. Smith				141369-1-2-3	At The Christmas Ball	EG-571/JR-1443
					141370-3	Lonesome Desert Blues	
					141371-1-2-3	Squeeze Me	
9c.	L. Morse				The Deep Wide Ocean Blues	106466-A	JR-1097
	Cl. Edwards				Clap Hands! Here Comes Charley	106482	
	(Jan '26?)				Sweet Chile	106493	
					I Want Somebody To Cheer Me Up	106494	
10	Ipana T.				141374-A	Jig Walk	-804
11c.	Bailey's L.S.				When You're In The Arms	9891	-Of The One You Love
					Kentucky's Way Of Saying-	9892	-Good Morning
					The Kiss I Can't Forget	9893	
1925-cont'd							
Dec 11c.	A. Hunter	NY			Your Jelly Roll Is Good	73830-B	EG-304/JR-794
					Take That Thing Away	73831-B	
14(7)	Selvin				6311-4-5	Who?	JR-1380
					6312-4	Spanish Shawl	
(17)	S. Lanin				6316-2	Smile A Little Bit	-927
					6317-3	I Love My Baby	
					6318-3	Kentucky's Way Of Sayin' Good Mornin'	
14(7)	Selvin				6336-2	Nobody's Business	-1380
15	R.W. Kahn				Rhythm Of The Day	34147-1-2-3-4	-870
					A Cup Of Coffee, A Sandwich And You	34148-3	
	Cl. Williams				Shake That Thing	73837-B	-1700
	Eva Taylor				Shake That Thing	73837-B	EG-640
					Get It Fixed	73838-B	
	Cl. Williams				Get It Fixed	73838-B	JR-1700
16	L. Ross				141395-2	No Home Blues	EG-548/JR-1338
					141396-2	Can't Fool Me Blues	
	R. Williams	St. L.			My Darling	34032-1	JR-1722
					I Could Fall In Love With Someone-	34033-1	-Like You
					You Know I Do	34034-3	
17	Hamm	Chi			Want A Little Lovin'	34037-4	-658
					Hangin' Around	34038-1-2-3-4-5	
					Sugar Foot Stomp	34039-4	
	J. Chapman				Tie Me To Your Apron Strings Again	34040-3	-303
18	F. Henderson	NY			141410-1	Nobody's Rose	-719
					141411-2	Pensacola	
					Then I'll Be Happy	34045-3	-1348
18c.	Russo & F.	Chi			9908	Tie Me To Your Apron Strings Again	-74
	Bailey's L.S.	NY			9909	Somebody's Eyes	
					9910-A	I Wish't I Was In Peoria	-1348
19	Russo & F.	Chi			I Wish't I Was In Peoria	34051-1	-339
20	Coon-Sanders				Too Bad	34056-1-2-3-4-5	
					Don't Be A Fool, You Fool	34057-1-2-3-4	
21					Louise, You Tease	34061-2	
					Flamin' Mande	34062-3	
					Sittin' Around	34063-1-2-3-4-5	
					Moon Deer	34064-3	
	Goofus 5	NY			That Certain Party	73861-B	-624
	Rich				141420-1	The Monkey Doodle-Do	-1300
1925-cont'd							
Dec 22	F. Henderson	NY			Florida Stomp	141405-5(Har)	JR-719
					Get It Fixed	141422-2(Har)	
					Chinese Blues	141423-3(Har)	
					Panama	141424-3(Har)	
					Shake That Thing	141429-1	EG-697/JR-1651
23	E. Waters				Keep Your Skirts Down-	*1750-B	-Mary Ann
24c.	Gold				Just Around The Corner	*1752-C	JR-573
					Go Away And Don't Come Back	9915-B	-1503
	Stillman				Where Were You Then	9916	
					Charleston Of The Evening	9917-A	
					I Want Somebody To Cheer Me Up	9921-A	-74
	Bailey's L.S.				Sweet Child	9922-A	
					Five B.B.	(Jan 31 '26?)	
					106504	What, No Women?	-530
					106505	Down By The Winegar Works	
					106506	Some Baby, My Gal	
26c.	Stillman				106507	A Country Girl Like You	-1503
					106508	I Found You-I Want You	
					106509	If I Were You	
					106510	What A Bird-What A Girl	
27	I. Jones				*E-17245	I'm Sitting On Top Of The World	-857
28					*E-17363/5	It's The Blues	
29	Russe				The Monkey Doodle-Do	*34179-3	-211
					Shake That Thing	*34180-1-2-3-4	
					Somebody's Eyes	141443-3	-630
	Gorman				6362-3	Sweet Child	-927
	S. Lanin				6363-2	I Wish't I Was In Peoria	
					Trumpet Blues	141450-3	-962
	Lindley				Sweet Stuff	141451-1	
Dec-Jan	(B)L. Jefferson	Chi			I Want To Be Like-	11040-1	-Jesus In My Heart
					All I Want Is That-	11041-1	-Pure Religion
1926							
	J.C. Burnett	K.C.			The Downfall Of-	*356	-Mebuchadnezzar
					I've Even Heard-	*357	-Of Thee
Jan c.	Chas. Jackson	Chi			I'm Tired Of	11050-1	-Pooling Around With You
					Jackson's Blues	11051(?)	
	Jefries	Lon			That's All There Is		JR-828
	unknown	?			Ante Bellum-	?	-Sermon-Part 1
					Ante Bellum-	?	-Sermon-Part 2
1926-cont'd							
Jan	Geering	NY			Up And At	*Ea	JR-572
1c.	Varsity 8				1778-B	T.N.T.	-1594
					1779-A	In My Gondola	-630
4	Gorman				The Prisoner's Song	141454-1-2-3-4	EG-678/JR-158
4c.	Vant				I'm Tired Of Everything But You	73890-A	
					I Wouldn't Be Where I Am If You Hadn't Gone Away	73891-A	
					Spanish Shawl	73893-B	JR-1700
4	Cl. Williams				Dinah	73894-B	
					Stomp Your Blues Away	*E-2043/5	EG-410/JR-102
6	V. McCoy				Shake That Thing	*E-2046/8	
					Dinah	*E-2049	JR-719
	F. Henderson				I Want Somebody To Cheer Me Up	*E-2054	
					I Want To See A Little More Of What I Saw In Arkansas	*E-2055/6	
					Let Me Introduce You To My Rosie	*E-2058/9	
					St. Louis Elm	73697-3	-990



Now! the New BLACK PATTI RECORDS-MAKING RECORDS

ALL the world knows Black Patti—Our Own Beloved Sissieretta Jones. The biggest and brightest star in the firmament of song, her illustrious career is a great chapter in the history of music. The crowned heads of Europe applauded her; people crowded to hear her. Her name means everything that is best in the musical art. Knowing that these new, wonderful records are the best that art can produce or money can buy, she not only says they are good, but puts her name on them to prove it.

You'll want every one of them as soon as you hear any of them. Each one is a big time hit put over in a big time way. You never get tired of playing Black Patti records. Every one is a red hot number from first to last. When Black Patti, with her lifetime of experience in what will bring joy to the heart, says a record is fine, you know what that means.

Full-size, 10-inch, double-faced records. The clearest tones you ever heard. The snappiest songs, the catchiest tunes. Get the genuine. Look for Black Patti's name on each one. It is your guarantee.

Get yours today!

THE CHICAGO RECORD COMPANY
3621 State Street Chicago, Illinois



JOHN WILLIAMS
Record No. 8009—
"The Way Blues"



AL JOHNSON and BLIND DICK
Record No. 8004—
"Room Rent Blues"



WILLIAM KID PEARSON
Record No. 8005—
Piano Accompaniment



PACE JUBILEE SINGERS
Record No. 8012—"Heaven's Door's Gonna Be Closed"



LONG CLEVE REED and LITTLE HARVEY MULL—"The Down Home Boys"
Record No. 8002—"Gang of Brown Skin Women"



HATTIE GARLAND
Record No. 8005—"You Used To Be"



ELOISE BENNETT
Record No. 8006—"Can't Be Satisfied"

Get Yourself These Records!

Every one a sure enough big time hit! Be sure you get Black Patti Records—the kind you never tire of. SEND NO MONEY!

BLACK PATTI RECORDS

ELECTRICALLY RECORDED

If your dealer can't supply you with the Records you want, simply check those numbers on the coupon and mail at once. Pay the Postman—75 cents a record. We pay postage and insurance on all orders for more than one record.

JOBBER, DEALERS AND AGENTS: Write for exclusive territory proposition

<p>Record No. 8001—Lady Mamma—The French</p> <p>Record No. 8002—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8003—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8004—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8005—John Williams—"The Way Blues"</p> <p>Record No. 8006—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8007—Hattie Garland—"You Used To Be"</p> <p>Record No. 8008—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8009—John Williams—"The Way Blues"</p> <p>Record No. 8010—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8011—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8012—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8013—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8014—John Williams—"The Way Blues"</p> <p>Record No. 8015—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8016—Hattie Garland—"You Used To Be"</p> <p>Record No. 8017—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8018—John Williams—"The Way Blues"</p> <p>Record No. 8019—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8020—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8021—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8022—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8023—John Williams—"The Way Blues"</p> <p>Record No. 8024—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8025—Hattie Garland—"You Used To Be"</p> <p>Record No. 8026—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8027—John Williams—"The Way Blues"</p> <p>Record No. 8028—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8029—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8030—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8031—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8032—John Williams—"The Way Blues"</p> <p>Record No. 8033—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8034—Hattie Garland—"You Used To Be"</p> <p>Record No. 8035—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8036—John Williams—"The Way Blues"</p> <p>Record No. 8037—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8038—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8039—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8040—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8041—John Williams—"The Way Blues"</p> <p>Record No. 8042—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8043—Hattie Garland—"You Used To Be"</p> <p>Record No. 8044—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8045—John Williams—"The Way Blues"</p> <p>Record No. 8046—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8047—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8048—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8049—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8050—John Williams—"The Way Blues"</p> <p>Record No. 8051—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8052—Hattie Garland—"You Used To Be"</p> <p>Record No. 8053—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8054—John Williams—"The Way Blues"</p> <p>Record No. 8055—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8056—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8057—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8058—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8059—John Williams—"The Way Blues"</p> <p>Record No. 8060—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8061—Hattie Garland—"You Used To Be"</p> <p>Record No. 8062—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8063—John Williams—"The Way Blues"</p> <p>Record No. 8064—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8065—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8066—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8067—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8068—John Williams—"The Way Blues"</p> <p>Record No. 8069—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8070—Hattie Garland—"You Used To Be"</p> <p>Record No. 8071—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8072—John Williams—"The Way Blues"</p> <p>Record No. 8073—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8074—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8075—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8076—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8077—John Williams—"The Way Blues"</p> <p>Record No. 8078—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8079—Hattie Garland—"You Used To Be"</p> <p>Record No. 8080—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8081—John Williams—"The Way Blues"</p> <p>Record No. 8082—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8083—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8084—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8085—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8086—John Williams—"The Way Blues"</p> <p>Record No. 8087—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8088—Hattie Garland—"You Used To Be"</p> <p>Record No. 8089—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8090—John Williams—"The Way Blues"</p> <p>Record No. 8091—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8092—Long Cleve Reed and Little Harvey Mull—"Gang of Brown Skin Women"</p> <p>Record No. 8093—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p> <p>Record No. 8094—Al Johnson and Blind Dick—"Room Rent Blues"</p> <p>Record No. 8095—John Williams—"The Way Blues"</p> <p>Record No. 8096—Eloise Bennett—"Can't Be Satisfied"</p> <p>Record No. 8097—Hattie Garland—"You Used To Be"</p> <p>Record No. 8098—William Kid Pearson—"Piano Accompaniment"</p> <p>Record No. 8099—John Williams—"The Way Blues"</p> <p>Record No. 8100—Pace Jubilee Singers—"Heaven's Door's Gonna Be Closed"</p>	<p>The Chicago Record Company 3621 S. State Street, Chicago 1 Gentlemen: Please send me the records I have checked, for which I will pay the postman 75c each upon delivery.</p> <p>Name _____ Address _____ City _____ State _____</p>
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PS..(LK note).. There is no BLACK PATTI 8000 listed in this advert

At last here's the BLACK PATTI label listing. To say that the label is very rare is definitely an understatement. In all our years of Record Research we were only able to pick up only one—and that's the test pressing. What a treasure! We will use the same rule of thumb which has been so successful in the Liberty Music Shop research. Henriksen's hand-written manuscript will be printed so it will give you all a scope of the project. Upon completion of his provisional listings we shall become more discriminate discographically by acknowledging known issues reported by our collecting fraternity. We will also share with you Gennett company ledger entries, photocopies of actual ledger pages where Black Patti issues were annotated. This will put you all up right in the forefront of all past research. In addition you will be treated to photographs and biographies where possible of various BP artists and labels—and of course including that "test" pressing in our possession. We ask our readers to check out their libraries for any written word having to do with the BP label. **MORE!** you will get more BP adverts like the one you see here. Please forgive us for the near disappearance of the release listing at the bottom. We can report that this initial Black Patti advert had 24 releases (8001 through 8024) for sale and you could order them through a coupon, COD via your mailman, for 75¢ each. As an ocular aid we advertently put the BP number next to each artist illustration for your immediate research reference. Henry and myself will serve you as a coordinating clearing house for all Black Patti label research. Please check out your collections and send us data. We have already received some good response which will be acknowledged in forthcoming installments. Back in May of 1975 we were considering running Henry's label listing—but we made a mutual decision to do the Black Patti biography first. At that time Henry wrote us an introductory which we shall use now to open his Black Patti numerical. Of interest is his un-answered letter to J. Mayo Williams in this preface.

—Len Kunstadt

"BLACK PATTI" Records

"The most beautifully designed label in all recording history"

compiled by Henry Henriksen, 3136 Pillsbury Ave. So., Minneapolis, Minn. 55408

March 20, 1975

It is almost a half century, 48 years to be exact, since the BLACK PATTI Record made its appearance among the many new labels of the "Roarin' Twenties."

J. Mayo Williams, founder of the BLACK PATTI label, was a famous talent scout for many of the "Race" Divisions of the major recording companies, and subsidiaries, also Paramount, Gennett and Vocalion including his own "The Chicago Record Co. of Chicago. He was in constant search for the Blues Singers, who recorded in the 20's and he was in contact with them at one time or another.

The BLACK PATTI record had a faulty distribution: similar to the Autograph Label and it is not surprising it lasted only 7 months. Even in an era of a great productive period of Blues and "RACE" instrumentals by Victor-Columbia-Brunswick-Vocalion-Gennett and Paramount—the competition by the "Big Six" of the early and middle 20's forced Black Swan and others into oblivion.

One must remember the Jazz situation in the 1920's. While 1927 was a peak year for Blues and instrumentals this music was the first to feel the pressure even prior to the stock market crash. The Blues and instrumentals were hard hit (1928 to 1931) — practically 5 years of the vast number of Race records produced virtually came to a standstill.

Across that period the Hillbilly and popular commercial bands took over. This has always been the backbone and big money in the record business.

Not long ago I wrote to J. Mayo Williams in Chicago and the registered letter was sent back to me "Unclaimed". What I wrote to him is as follows: (12/30/74)

Quote: "I know you were associated with Paramount and subsidiaries, also Gennett and I believe Vocalion and Decca, but my main concern is with your own "BLACK PATTI" label and your Chicago Record Company of 3621 So. State Street, Chicago, during the 1920's. Delving into research of the BLACK PATTI

label, it appears the existence began about March 1927 to Sept. 1927 the last session. 55 records (110 sides) were recorded.

I have a few Black Patti records and as an Artist I can state it is perhaps the most beautiful designed label in all recording history. A masterpiece of art.

Also the selection of artists and instrumentalists Spirituals including a few Folk selections and Pipe Organ classics constitute a complete compact catalogue that leaves little left to desire.

If it were possible to re-issue the entire Black Patti catalogue on LP, it would, today, be a resounding success in this enlightened musical age. There is no question in my mind that Black Patti records are the rarest 78 rpm records that were ever waxed in America this century.

While the collecting connoisseur has heard a great deal about the Black Patti records it seems they would like to know more about the man who innovated this elusive and fabulous record "BLACK PATTI."

Your 55 records have been difficult to assemble for my numerical and in tracking down my remaining few records I appeal to you for any assistance you may give, either from listings or advertisements or from memory of that not so long ago day. Unquote

P. S.

In one more page I discussed Records — Blues & Spirituals etc., and when I spent the middle 1920's working as an artist in Chicago in the Loop in the days of Johnny Dods, Armstrong, Kelley's Stables and Dreamland.

I think this numerical with one missing Record #8051 could make an interesting search by your readers (if your own group has the answer). It can be the end to this search, as far as I can say. I may not have the entire minute detail but if I'm wrong in my Numerical — I want it corrected.

BLACK PATTI NUMERICAL

No.	Artist or Orchestra	Song Titles	APPROX. Date
8001A	Papa Harvey Hull and The Down Home Boys	① France Blues	4-9-27
8001B	① Sunny Boy & His Pals - Ge. 6106 as Wilson & Reed - Champion 15264 Reverse was Blind Richard Yates. ② Daddy Moon Hayes & His Boys - Ge. 6122 Also on Champion 15283	② Two Little Tommie Blues	12690
8002A	Papa Harvey Hull and Long Cleve Reed	① Gang of Brown Skin Women	4-8-27
8002B	① Daddy Moon Hayes & His Boys - Ge. 6122 ② Sunny Boy & His Pals - Ge. 6106 - Ch. 15283	② Don't You Leave Me Here!	12689 12692
8003A	Mozelle Alderson and	Mozelle Blues	3-27
8003B	Blind James Beck, piano acc.	State Street Special	12731 12734A
8004A	Mozelle Alderson and	Sobbing the Blues	3-19-27
8004B	Blind James Beck, piano acc.	Room Rent Blues	12731A 12733A
8005A	Hattie Garland - Vocal Blues - with	① You Usta Be Sugar Blues	3-4-27
8005B	① Pauline James - Gennett 6147 - Reverse side ② On Black Patti Only - Violet Jackson)	② Strange Woman's Dream	12623 3-14-27 12665
8006A	Eloise Bennett - Vocal Blues - Bjo 6544 Acc.	① I Can't Be Satisfied with One	3-25-27
8006B	(Eloise Scott) ① Violet Jackson - Gennett 6147 (Reverse Ge - Pauline James)	Sting Me, Mr. Strange Man	12660 12661A
8007A	Lil and Will Brown	① You Had It and Didn't Want It	3-24-27
8007B	① Trixie Williams - Vocal Blues - Will Brown, Piano Acc. ② Trixie Williams on Gennett - 6091 - Ch. 15265 ③ Trixie Williams on Gennett - 6090 Champion 15265 as Julie Jones Reverse 15265 as Hattie Garland	② Moanful Mama	12662A 12663A

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS

A WHISPER FROM THE PAST!

(cont'd from RR 187/8)

JOSEPH JOACHIM

Part Three (concluded)



JOSEPH JOACHIM - 1868
Photographed by Julia Margaret Cameron
(famous Victorian photographer)

Joachim and Brahms remained friends throughout most of their lives, but there was a period of estrangement owing to Joachim's divorce. Brahms sided with Madame Joachim, so for a period the two men were at odds. The quarrel, however, was patched up when Brahms offered first performance rights to his Violin and Cello Concerto to Joachim who accepted. Brahms dedicated the "Double Concerto" to his old friend, as he had earlier dedicated the Violin Concerto, and Joachim and Brahms performed the work with Robert Hausmann as solo cellist.

Brahms had turned to Joachim for advice while composing his violin concerto. Joachim recommended phrasings and bowings and composed cadenzas for the concerto that still remain standard for most violinists. Joachim also composed cadenzas for Mozart's concerti that are still widely used. Later Dvořák also turned to Joachim for help with his violin concerto, and like Brahms Dvořák dedicated his concerto to Joachim, who again was the first performer. In addition, Joachim transcribed six of Brahms' Hungarian Dances for violin and piano, and these six transcriptions still remain standard today, though other violinists have transcribed the remaining dances.

All in all, Joachim is an extremely important figure both historically and musically. As a composer he seems to have suffered from the same longwindedness that afflicted most mid- and late-nineteenth century composers. The only work of his in the Schwann Catalog now, the "Hungarian Concerto," played by Aaron Rosand, with the Radio Luxembourg Orchestra conducted by Siegfried Köhler, is heavily cut, but even with the cuts the performance amounts to more than 32 minutes. There is another performance of the work listed in Schwann by Charles Treger and the Louisville Orchestra conducted by Jorge Mester that I have not heard. How many cuts, if any, the Treger performance has I don't know.

Joachim was universally regarded as the greatest violinist of the second half of the 19th Century. He was not the flamboyant performer that his predecessor, Paganini had been (and Joachim's compositions show none of Paganini's vulgarity) or that Sarasate (his chief rival) was. Thanks to recordings, we can tell something about what kind of players Joachim, Sarasate, Ysaye, Burmester, and a few other early violinists were. How fortunate we are that these precious bits of shellac have survived.

When he was a boy, Joseph Szigeti was taken by his father to be audited by Joachim. Szigeti did not remember why, but he thought that his father had some doubts about Joachim, and therefore young Joseph was turned over to Jenő Hubay for violin instruction. One of the few silly things Szigeti says in his otherwise admirable autobiography, *With Strings Attached* (Second ed., New York: Alfred A. Knopf, 1965), is that no famous violinist was taught by Joachim. Not only had Szigeti's own teacher, Jenő Hubay, studied with Joachim, but also Leopold Auer had worked with the master back in Hannover days. Other pupils of Joachim include Willy Hess and Henri Petri (the pianist Egon Petri's father), and among violinists who have left us recordings are Max Bild, Maud Powell, Charles Gregorovich (who died in a Soviet prison camp), Tivador Nachez, and Willy Burmester. From 1868 until his death in 1907 Joachim had been director of the Hochschule für Musik in Berlin, and had fostered the careers of many young artists. One was Arthur Rubinstein, who maintained that two men--both violinists--most profoundly shaped his musical thinking, Joseph Joachim and Eugen Ysaye. Joachim had seen to it that young Arthur received financial support while pursuing his studies in Berlin.

What does Joachim's violin playing sound like? I have never heard the Bach Bourrée or Joachim's Romance, but the recording of the Bach Preludio is like a whisper from the past. It is unlike any other performance of Bach I have ever heard. Joachim makes Bach sound almost like a contemporary of Brahms. One ought to remember that very few violinists in Joachim's day performed Bach in public, yet Joachim's student, Willy Burmester, who at the beginning of this century was the only major violinist whose repertory emphasized the pre-Romantics, plays Bach in a manner that seems somewhat less touched by Romanticism than Joachim's. The latter's Bach is decidedly an historic document.

The two Brahms pieces, on the other hand, seem very restrained. Actually, I detect some suggestion that Joachim might have had a touch of arthritis in his left hand, and at 72, his age when he recorded for G&T, the great violinist might well have been so afflicted. There is no sense of his playing to the gallery on any of the records. In fact, he achieves a sense of intimacy with all those pieces. It is as though Joachim knew these were to be historical documents someday, and he plays as though to one listener only.

In August of 1903, Joachim wrote the Gramophone Company concerning his recording activity. He mentions, among other things, having "experimented with the phonograph" with Werner von Siemens. It is a tantalizing remark. By "phonograph" Joachim almost certainly meant a cylinder machine. Could any of these cylinders have survived to the present day despite wars and accidents? Is it possible that someday another recording of Joachim's may someday surface? Could Joachim have been the earliest major violinist to have recorded after all?

John! Had some space left over so I inserted some further background data from Groves (vol. 4 H to K, page 643) which dovetails your information on Joe's Quartet (smiles!). Sometime ago I think Bob Colton or myself saw a Joachim Quartet on some very obscure European label. It could have been Russian or ????. Had a piece taken out of it. May have discarded it. - 22

JOACHIM QUARTET. A string-quartet team founded in Berlin by Joseph Joachim in 1869. As time went on various changes had to be made in its constitution; but Joachim as leader remained constant. His colleagues were invariably chosen from among those artists who, besides possessing technical mastery of their instruments, were in sympathy with the artistic ideals associated with his name. What these changes were is set forth in the following table:

1st violin: Joseph Joachim, 1869-1907.
and violin: Ernst Schieler, 1869-72.
Heinrich de Ahna, 1872-92.
Johann Kruse, 1892-97.
Karel Halit, 1897-1907.
Viola: Heinrich de Ahna, 1869-72.
Eduard Rappoldi, 1872-77.
Emanuel Wirth, 1877-1907.
Cello: Wilhelm Müller, 1869-79.
Robert Hausmann, 1879-1907.

Beginning in 1869, annual series of concerts were given by the Joachim Quartet in Berlin. Annual visits to Vienna, besides frequent performances in the leading German towns, in Budapest, London and provinces, Paris, Rome, followed. In Germany no musical festival of importance was considered complete without their presence. They took part regularly in the Meiningen Festivals and in those held at

Bonn (in the Beethoven house). At Zwickau on the occasion of the unveiling of the Robert Schumann memorial they were also present. In the spring of 1905 they visited Rome, giving all the Beethoven quartets in the Farnese Palace.

The Quartet, as such, did not visit England till 1900. The first concert was given at St. James's Hall on 25 Apr. In 1905 they gave two series of concerts in Bechstein Hall. The next year they gave a complete series (Queen's Hall) of Brahms' chamber music. In one instance only a work from the pen of a living composer was given, the string Quintet,

Op. 86, by Stanford, with Alfred Gibson as second viola. In Berlin their programmes were a little more eclectic in character, the romantic as well as the classic element being represented. Dvořák's name appeared frequently, but one looked in vain for examples of the French, Belgian, Russian or Scandinavian schools.

Each of the members of the quartet possessed a Stradivari of the best period, and therefore the tone produced, besides being pure, was homogeneous in all the parts.

w. w. c., abr.

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(cont'd from RR 1-7/8)

CAPITOL **** Research (1942 to 1949 & beyond ?)

from Bill Bennett, 61 Newhaven Road,
East Burwood 3151, Victoria, Australia
--addenda, corrections, comments welcome--

** "PART FOUR" Cap 244 to 289 **

244	MARTHA TILTON	THERE'S GOOD BLUES TONIGHT AS IF I DIDN'T HAVE ENOUGH ON MY MIND	
245	PAUL WESTON Orch.	FULL MOON AND EMPTY ARMS NOBODY ELSE BUT ME	
246	JACK GUTHRIE	WHEN THE CACTUS IS IN BLOOM I LOVED YOU ONCE	
247	MARGARET WHITING	COME RAIN OR COME SHINE CAN'T HELP LOVIN' THAT MAN	
248	ALVINO REY Orch.	WE'LL GATHER LILACS CEMENT MIXER	1008-7 1009-3
249	JERRY COLONNA	JOSEPHINE, PLEASE NO LEAN UPON THE BELL CASEY	
250	STAN KENTON Orch.	PAINTED RHYTHM FOUR MONTHS, THREE WEEKS, TWO DAYS, ONE HOUR BLUES	779-5 893-
251	E.M. MORSE, D. RAYE, F. SLACK	THE HOUSE OF BLUE LIGHTS HEY, MR. POSTMAN	1006-4 1007-4
252	ANDY RUSSELL	THEY SAY IT'S WONDERFUL LAUGHING ON THE OUTSIDE	1020-3 1021-3
253	TEX RITTER	I'M GONNA LEAVE YOU LIKE I FOUND YOU LONG TIME GONE	289-2 303-2
254	JOHNNY MERCER	ANYPLACE I HANG MY HAT IS HOME LI'L AUGIE IS A NATURAL MAN	913-4 914-1
255	SKITCH HENDERSON Orch.	CYNTHIA'S IN LOVE SWAN LAKE	
256	KING COLE TRIO	ROUTE 66 EVERYONE IS SAYING HELLO AGAIN	1029- 1030-
257	BOBBY SHERWOOD Orch.	I FALLIN' LOVE WITH YOU EVERY DAY SEEMS LIKE OLD TIMES	917- 919-
258	MERLE TRAVIS	CINCINNATI LOU NO VACANCY	
259	JO STAFFORD, NAT COLE(p)	CINDY I'VE NEVER FORGOTTEN	1055-
260	SAM DONAHUE Orch.	DINAH TAKE FIVE	924-6 937-5
261	DINNING SISTERS	LOVE ON A GREYHOUND BUS THE IGGIDY SONG	
262	ALVINO REY Orch.	SEPULVEDA BUMBLE BOOGIE	1015-3 1076-1
263	PEGGY LEE	LINGER IN MY ARMS A LITTLE LONGER BABY, YOU CAN COUNT ON ME	1077- 1078-
264	THE PIED PIPERS	REMEMBER ME ? WALK IT OFF	
265	BILLY BUTTERFIELD Orch	WHATTY YA GONNA DO ? BILLY THE KID	941-3 942-3
266	COOTIE WILLIAMS Orch.	WHEN MY BABY LEFT ME ECHOES OF HARLEM	680-1 909-1
267	WESLEY TUTTLE	THO' I TRIED WHEN YOU CRY, YOU CRY ALONE	1092- 1094-
268	JOHNNY MERCER	MY SUGAR IS SO REFINED UGLY CHILE	
269	MARGARET WHITING	ALONG WITH ME WHEN YOU MAKE LOVE TO ME	
270	SKITCH HENDERSON Orch.	WHY DOES IT GET SO LATE SO EARLY ? DREAMLAND RENDEZVOUS	
271	ANDY RUSSELL	PRETENDING WHO DO YOU LOVE, I HOPE	1118-3 1119-3
272	MARTHA TILTON	YOU MAKE ME FEEL SO YOUNG SOMEWHERE IN THE NIGHT	
273	STAN KENTON Orch.	RIKA JIKA JACK ARTISTRY IN BOOGIE	1135-3 1136-2
274	KING COLE TRIO	OH! BUT I DO YOU CALL IT MADNESS	1082- 1096-
275	SAM DONAHUE Orch.	JUST THE OTHER DAY I LEFT MY HEART IN MISSISSIPPI	952-4 953-1
276	JERRY COLONNA	MY FICKLE EYE A FARMER'S LIFE IS A VERY MERRY LIFE	
277	JO STAFFORD, NAT COLE(p)	I'LL BE WITH YOU IN APPLE BLOSSOM TIME THIS IS ALWAYS	1056-
278	ELLA MAE MORSE, F. SLACK	YOUR CONSCIENCE TELLS YOU SO PIG-FOOT PETE	1087-3 1088-2
279	THE PIED PIPERS	EVERYBODY LOVES MY BABY OL' MAN RIVER	
280	ALVINO REY Orch.	CALIFORNIA SUNBEAM THE WAY THE WIND BLOWS	
281	THE DINNING SISTERS	I LOVE MY LOVE AND THEN IT'S HEAVEN	869-2 962-3
282	BILLY BUTTERFIELD Orch.	RUMORS ARE FLYING THE SHARP SCARF	949-1 950-6
283	CAPITOL INT. JAZZMEN (w. KAY STARR)	YOU CAN DEPEND ON ME STORMY WEATHER	599-3 601-2
284	PAPPY "GUBE" BEAVER	YOU CAN BE A MILLIONAIRE WITH ME THE AUTOMOBILE OF LIFE	
285	PAUL WESTON Orch.	JUST SQUEEZE ME OL' BUTTERMILK SKY	
286	BOBBY SHERWOOD Orch.	SHERWOOD'S FOREST LEAST, THAT'S MY OPINION	1149- 1151-
287	SKITCH HENDERSON Orch.	FIVE MINUTES MORE YOU'LL SEE WHAT A KISS CAN DO	
288	HAL DERWIN	THE OLD LAMPLIGHTER I GUESS I'LL GET THE PAPERS AND GO HOME	
289	COOTIE WILLIAMS Orch.	THE WRONG NEIGHBORHOOD LET'S DO THE WHOLE THING OR NOTHING	965-2 969-1

(to be continued)

GUESTS
KURT MOHR
PIERRE DAGUERRE

RHYTHM & BLUES RESEARCH

Anthony Rotante - Paul Sheatsley

You may not believe it but we were so skeptical at the time that we gave away issue no. 1 free! With a concurrent RR issue of that period. Little did we know that R&B, R&R, vocal groups, etc. discographical research would become such a powerful vehicle in the years to come. A whole new generation of collectors and researchers came into being. Needless-to-say our Blues Research publications caught on until we have only 5 of the 17 left. We are thinking of reissuing 'em. BR1 which we gave away free is now one of the most sought after collector items. With the re-introduction of this column we are privileged to have two guest contributors in the persons of KURT MOHR. (also like Rotante a pioneering researcher and statistician) and his contemporary, PIERRE DAGUERRE, who is not an astute research specialist on his own - but also is responsible for sorting out Kurt's vast research archives. Pierre has sent us Kurt's SUE with its SYMBOL and CRACKERJACK label adjuncts listings. In addition Pierre has presented us with his own discography of the fine gal vocal group, The BOBBETTES, with Kurt's very timely Atlantic session personnel included... Thank you, Gentlemen! /L. Kunstadt... All correspondence (corrections, additions, etc.) should be sent to PIERRE DAGUERRE, 84470 TARDETS, FRANCE..

SUE RECORDS compiled by Kurt Mohr.....

MFG. BY SUE RECORDS, INC. N.Y.

700	THE MATADORS	VENGEANCE (WILL BE MINE)	SR-911
	(BB 4/6/57)	PENNIES FROM HEAVEN	SR-912
701	THE MATADORS	BE GOOD TO ME	SR-914
		HAVE MERCY BABY	SR-913
702	MAMIE BRADLEY + Andy Gibson	I FEEL LIKE A MILLION	SR-917
	& His Orchestra	THE PATTY CAKE	SR-918
703	THE FOUR JOKERS + Andy Gibson	WRITTEN IN THE STARS	SR-919
	& His Orchestra	THE RUN AROUND	SR-920
704	SLEEPY KING & His Orch.	ONE LEG WOMAN	
	(BB 6/16/58)	COME BACK DARLING	
705	MARIE TAYLOR + Sleepy King's	GREAT BIG DADDY	SR-924
	Orch.	UNCLE SAM	SR-925
706	BOBBY HENDRICKS + Jimmy	A THOUSAND DREAMS	SR-929
	Oliver Orch. (BB 6/9/58)	ITCHY TWITCHY FEELING	SR-930
707	JIMMY OLIVER & His Orch.	ONE LOVE	SR-931
		THE SNEAK	SR-932
708	BOBBY HENDRICKS	MOLLY B GOOD	SR-933
	(BB 10/6/58)	DREAMY EYES	SR-934
709	DON COVAY	BELIEVE IT OR NOT	SR-935
	(BB 11/17/58)	BETTY JEAN	SR-936
710	BOBBY HENDRICKS	CAST YOUR VOTE	SR-939
	(BB 1/19/59)	IT'S MISERY	SR-940
711	BILLY & RICKEY	MAMA PAPA PLEASE	SR-941
	(BB 2/2/59)	BABY DOLL	SR-942
712	BOBBY HENDRICKS	I'M A BIG BOY NOW	SR-943
	(BB 5/11/59)	GOOD THINGS WILL COME	SR-944
713	THE NITE RIDERS	PRETTY PLAID SKIRT	SR-945
	(CB 6/13/59)	I'LL NEVER CHANGE	SR-946
714	THE ARISTOCRATS	LAWDY (WHEN SHE KISSES ME)	
		SO IN LOVE WITH YOU	
715	MARY LOU WILLIAMS TRIO	CHUNK-A-LUNK JUG Pt.1	SR-949
		CHUNK-A-LUNK JUG Pt.2	SR-950
716	BILLY & RICKIE	HOW YOU SOUND	SR-951
		BUTTER CUP	SR-952
717	BOBBY HENDRICK	SINCERELY YOUR LOVER	SR-953
	(adCB 9/12/59)	LITTLE JOHN GREEN	SR-954
718	MAMIE BRADLEY	IN LOVE AGAIN	SR-955
		BYE BYE	SR-956

(to be continued)

THE BOBBETTES compiled by Pierre Daguerre

THE BOBBETTES: Emma Pought (alto lead vo), Jeannie Pought (soprano), Helen Gathers (alto), Laura Webb (tenor), Heather Dixon (barytone) with Jesse Powell (ts), Reggie Obrecht (p dir), Ray Ellis (p ??), Al Caiola, Allen Hanlon (g), Milt Hinton (b), Joe Marshall (dm), Edmund O'Connor (); prod. by Ahmet Ertegun. New York, february 28, 1957

A-2521	MR. LEE	Atlantic 1144, 8021, 8037, 2-504
A-2522	COLE-A COME-A	Atlantic 1159
A-2523	SPEEDY	
A-2524	LOOK AT THE STARS	Atlantic 1144

Note: Atlantic 1144 and 1159 bear erroneous master numbers.

THE BOBBETTES: same (vo) with King Curtis (ts), Reggie Obrecht (p), Teddy Charles (vb), Kenny Burrell, Everett Barksdale (g), Lloyd Trotman (b), Joe Marshall (dm). New York, february 16, 1958

A-2965	UM BOW BOW	Atlantic 1194
A-2966	THE DREAM	

Same, except Allen Hanlon, George Barnes (g); Jack Lesberg (b).

New York, february 17, 1958

A-2974	WOOP WOOP	not released
A-2975	BLESSED LOVE	"
A-2976	ZOOKY ZOOKY	"

THE BOBBETTES: same (vo) with King Curtis (ts), Reggie Obrecht (p), Allen Hanlon, George Barnes (g), Lloyd Trotman (b), Joe Marshall (dm). New York, march 13, 1958

A-2995	ROCK AND REE-AH-ZOLE	Atlantic 1181
A-2996	ZOOKY	
A-2997	SKIPPY DOO-WAH	not released

THE BOBBETTES: same (vo) with Leon Cohen (as), King Curtis (ts), Reggie Obrecht (p), Allen Hanlon, George Barnes (g), Wendell Marshall (b), Samie "Sticks" Evans (dm). New York, february 20, 1959

A-3366	DON'T SAY GOODNIGHT	Atlantic 2027
A-3367	YOU ARE MY SWEETHEART	
A-3368	I SHOT MR. LEE	Atlantic 2069
A-3369	UNTRUE LOVE	

(to be continued)

THE AMERICAN DANCE BAND DISCOGRAPHY

1917-1942

VOLUME 2

ARTHUR LANGE TO BOB ZURKE

BRIAN RUST

CORRECTIONS AND ADDITIONS TO
BILL FRASE STEVE ABRAMS
1957 Drew Ave.S. Box 666
Minneapolis Mn Larkspur Calif.
55416 94939

(continued from RR137/8

CORRECTIONS and ADDITIONS to BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

Ex-1

Since the additions and corrections for Rust's DANCE BAND DISCOGRAPHY have started to be printed in Record Research, much more new information has come to me. A large amount on the Sam Lanin section came from E.M. Silvestri in Argentina, and information that neither he nor I had come from Stuart Williamson in Iowa and Steve Hester in Michigan. Rather than continue in numerical sequence, I will insert this new information here, with hearty thanks to these collectors.

- P. 1023 Just Snap Your Fingers At Care is Mx 7606-C
Add: Mx 7628-B The Wedding Blues OK 4217
Caresses is Mx 41544-1-2
Nightingale is Mx 41545-1-2
- P. 1024 Clock Of Love is Mx 41723-2
Bobbie is Mx 8-7822-A
- P. 1025 Where? is Mx 41816-A-C
Yoo Hoo is Mx 41958-2-3
Just Like A Rainbow is Mx 41881-3
- P. 1026 All That I Need Is You is Mx 7700, not 7671. It shows as 77001-B on Gnt, and add 77001-C on St 9204
Add the following Mxs as Lanin's Roseland Orchestra:
1-1450 Lonesome Mama Blues Fed 5203
2-1651 When You And I Were Young Maggie Blues Fed 5230
2-165(2?) (partly obliterated) You Gave Me Your Heart Fed 5230
2-1375 Do It Again Fed 5186
3-1446 Who'll Take My Place Fed 5199
To Mx 7734(-) add WP 468
Mx 42132 takes 1,2,3 all used.
- P. 1027 To Mx 1222 add GG 1136 as Majestic D.O.
To Mx 70035 add PA 10632
To Mx 8168 add takes A,B
- P. 1028 Mx 80845 take 1
Mx 80846 take 5
To Mx 70087 add Gft 9034
To Mx 5139 add takes 4,6. Add Bell 231 as Broadway Syncophiles,
NML 1039 as MLD0, GG 1175 as Sam Lanin.
Mx 5141 take 2
Banner 1207 as Roseland D.O.
- P. 1029 To Mx 5318 add take 3
To Mx 5319 add take 5
To Mx 5320 add Tri 11316
Re 9489 as Roseland D.O.
Take, Oh Take Those Lips Away is Mx 70384. Mx 70379 is either in error or another recording of this tune.
Mx 5345- on NML 1061 (correct issue number) This issue pressed from takes 1 & 2. Add also Or 168; add Dcm 304 as Mo. Jazz Hounds and showing Mx 10041 in wax.
To Mx 72019 add America 21664
- P. 1030 To Mx 5397 add Rx 1206 as High Society Sewen. This shows take as "A".
To Mx 105007 add PA 10661
Add Mx 1-2239 Bit By Bit Fed 5342
Add Mx 1-2358 Dancing Dan -
To Mx 5382 add Dom 304
Mx 5383 Ban uses take 3, Re uses re-make take 6
To Mx 5392 add Bwy 11139; Dom 308 as Original Jazz Hounds. Ban 1306 is as Six Black Diamonds.
To Mx 5397 also add Gu 175
To Mx 105108 add PA 10727

Ex-2.

- P. 1031 To Mx 105181 add Ideal Scala 7093 To Mx 5419 add take 1(on Ban)
To Mx 72413/4 add Par 4270, Od 03152
To Mx 5461 add Or 247 as Roy Collins
Add as LANIN'S ARCADIAN:
Mx 105194 Unfortunate Blues PA 036075
Mx 105195 Nobody's Sweetheart Now
Mx 5476 shows as Mx 10083-2 on Re.
- P. 1032 To Mx 5549 add Pm 20343 showing only-control No. 225.
To Mx 5496 add Curry 180
Mx 72510 has no vocal To Mx 105350 add Pathe(Italian) 6698
To Mx 5522 add Hg 969 To Mx 105377 add PA 10727
To Mx 72701/2 add Od 03151
- P. 1033 To Mx 105489 add Sal 185, Hg 969
Mx 5576 reportedly the same as Mx 11030 on Bwy/Tri 11432, Pen 1432 all as Henri Gendron & His Strand Roof O. (See P. 558 additions for this Mx & Mx 11029(Those Panama Mamas), which is the other side.
Delete take 5 previously added to Mx 5616. This belongs on page 1034 with the remake session. Add Oriole 255(take 5) as Billy James.
- P. 1034 To Mx 5664 add Dom 3446
To Mx 5703 add take 2 (on Re 2769)
- P. 1035 To Mx 5718 add St 8292
Mx 105690 add St/Apex 682
To Mx 5716-2 add Re 9741
To Mx 105785 add take C. Per uses takes B,C. PA as Piedmont O.
To Mx 5777(The Only, Only One) add Bell 320 as Melody Men, & NML 1115
Mx 140207 take 3
To Mx 1322 add Lin 2313 as Lane's D.O.

- P. 1036 To Mx 5875 add Or 364 as Dixie Jazz Band
To previously add Mx 5855 add Bell 323 as Frank Dailey's Meadowbrooks
To Mx 105906 add Hg 1034.
Mx 105907: Previously add Apex 8337 labelled Lanin does not belong here. It is Glantz Mx 5933-1, previously reported as equalling this mx. Does anyone know if they are the same or not?
To Mx 1402 add Tre 526
To Mx 5922 add Bell 349 as Frank Dailey's Meadowbrooks.

- P. 1037 To Mx 6011 add Apex 752
To Mx 6012 add Art 2114
Delete Mx 1450. It is Bob Haring.
To Mx 106074 (reportedly the same as Glantz Mx 6049 - which is correct add St 10031, Apex 8371, Mic 22018, Dom 21066, Starek 258
To Mx 106075 add Hg 1053, Salabert 110
To Mx 106076 add Starek 258
To Mx 6056 add Bell 349 as Frank Dailey's Meadowbrooks

To Mx 6057 add Strad 5200, voc 0686
Mx 140721 is not on Col 3754
Mxs 1515/6: both Lineolns as Sam Lanin

Ex. 3.

- P. 1038 Mx 6118: The 21097 number is Microphone, not Domino
To Mx 6120 add Strad 5200
To Mx 106237 add Hg 1083
Mx 6163: Microphone 22033 as Alto D.O.
- P. 1039 To Mx 6229 add Bell 378, Mic 22053, Sil 2695
To Mx 6230 add Bell 378
To Mx 6243 add Bell 383 as Midnight Serenaders, Art 2235
To Mx 106355 add GP 18490, VH 22
To Mx 106368 add GP 18515
To Mx 106369 add GP 18513, Pathe X6027
Correct title for previously added Mx 1701-A on Cam 835 is "Clap Hands, Here Comes Charley", not "Clap Yo' Hands".
Mxs 1702/3 both have vocals
Mx 6317: vocalist is IK, not AF, add Sil 2682
- P. 1040 Mx 1720 takes B,C issued, has a vocal
To Mx 1747 add take A
To Mx 6362 add EBW 4450 as Diplomat O., Bell 388 as Melody Men.
To Mx 6363 add Art 2336
Mx 6364 take 2
To Mx 6377 add Bell 397 as Hollywood D.O., Or 583 as Roy Collins
To Mx 106529 add Pathe X6031, Sal 330
To Mx 6399 add takes 2,5.
Mx 6400 take 3
To Mx 6401 add take 3
(What Can I Say) After I Say I'm Sorry is Mx 1777-C
Add Mx 1791-B That Certain Feeling Cam 871 (Broadway Broadcasters)
Add Mx 1792-C Looking For A Boy
To Mx 6441 add Curry 258
To Mx 6442 add take 2
- P. 1041 Add Mx 1829-B The Sympathy Waltz Cam 880 (Broadway Broadcasters)
Mx 6475 takes 2,3 issued. Date for take 3 is Feb. 26, 1926. Add Or 588 as Billy James, Bell 405.
Mx 6477 take 1, has vocal by IK
To Mx 6482 add EBW 4448
These Mxs (6475, 6477, 6482) need more investigation. Mxs 6476, 6478, 6479, 6480, 6481 are all listed under Adrian Schubert.
To Mx 106701 add PA 11221, Sal 383
To Mx 6496 add take 2
To Mx 6497 add take 2, Art 2428
Mx 6512 takes 2, 3. add Or 620 as Bob Green or Billy James, EBW 4485 as Diplomat Novelty O., Bell 412, Pm 20464, Pur 11464, Bwy 1022.
To Mx 6513 add Art 2431
To Mx 6514 add take 4
To Mx 6537 add take 2
To Mx 6538 add Art 2434, Rensie 145
- P. 1042 Mx 106782 take A
Mx 6566 takes 2,3, has vocal IK
To Mx 6567 add Sil 2775 as Rialto D.O.
Tonight's My Night With Baby is Mx 1957.
To Mx 6584 add Bell 430 as Roseland D.O.
To Mx 6585 add NML 1124 as Master Melody Makers, add take 1
To Mx 6591 add Or 643 as Bob Green
To Mx 6592 add Or 699 as Oriole Varsity 10
To Mx 6608 add take 3

Ex. 4

- P. 1043 To Mx 6611 add take 1, add Apex 752, Bell 424, EBW 4527, Sil-wertone.
Issue previously added is 3632. The vocalist is IK.
To Mx 6613 add take 2(on Re 8077), add Sil 3533 & Maxsa(Fr) 156.
To Mx 106888 add Sal 333
To Mx 6645 add Pm 20466
To Mx 6653 add Bell 430
To Mx 6654 add EBW 4544, Pm 20472, Pur 11472
To Mx 6655 add takes 1,2,4. add Bell 433
To Mx 6677 add take 3 on Or 689 as Bob Green
To Mx 6678 add takes 1,2,3. add Or 724 (1-3) as Bob Green, Bwy 1029(2)
Maxsa 1585, Pm 20471, Art 2575.
I generally have not listed which takes appeared on which issues when several different labels are involved for one master, as most of the time when they are reported to me, they are different from one in my possession. That is not to say that all takes can be found on all issues, but listing them separately only opens the door to countless more revisions when other takes appear on a certain label.
- P. 1044 Mx 2046: Correct added Romeo number is 256.
To Mx 2047 add take B
Mx 6729 takes 1,2, vocal by "Jerry Underhill(JerryMacy?)", add Or 732 or 738 as Yankee Ten, Bell 450, BM 1025
Mx 6730 take 3, -v"Jerry Underhill", add Or 734 as Boston Soc.O., BM 1035.
To Mx 6731 add Pm 20477, Bell 442, BM 1032.
Add Mx 2066-E-F How Many Times? on Cam 993(E), Ro 256(F) both as SL.
To Mx 2087 add Ro 264
Mx 6788 take 4, has a vocal, add Or 728 as Billy James, NML 1173 as Manhattan Musicians or NMLDO depending on pressing.

(to be continued)

DIGGIN' THE GROOVES BOB DAVENPORT

Regular readers of this column in RR will recall that I have used the expression "feast or famine" several times in reference to the release of reissue LP's. Well, this is going to be a "feast" edition, and because of that, and the space allotted me, it's impossible to give in-depth reviews of all of the items that have come my way since last I wrote. Readers, and manufacturers, please accept my apologies!

First off there is that huge, but always delightful, Fall release from Hindsight. (P.O. Box 7114-R, Burbank, Ca 91510). In order, they are: HSR-163 Sammy Kaye & His Orch., Vol. 2, 1944-46. HSR-164, Skinnay Ennis & His Orch., 1946-48. HSR-165, Jimmy Dorsey Orch., Vol. 3, 1949, 1951. HSR-166, Joe Reichman & His Orch., 1944-49. HSR-167, Alvino Rey & His Orch., Vol. 2, 1946. HSR-168, The King Sisters with Frank DeVol's Orch., 1947. HSR-169, Freddy Martin & His Orch., Vol. 2, 1944-46. HSR-170, Art Kassel & His Orch., Vol. 2, 1945. HSR-171, Chuck Foster & His Orch., Vol. 2, 1938-39; HSR-172, Hal McIntyre & His Orch., 1943-46. HSR-173, Billy Butterfield & His Orch., 1946. HSR-174, Sonny Burke & His Orch., 1951. HSR-175, Griff Williams & His Orch., 1946, 1951. HSR-176, Artie Shaw & His Orch., Vol. 5, 1938-39. HSR-177, Jimmie Grier & His Orch., 1935-36.

All of these have the usual fine combinations of good, crisp instrumentals, and many of your favorite vocalists are featured as well. The transference from electrical transcriptions to LP is excellent as always, and Hindsight has a new catalog with all of the details which you can get by writing to the address given above.

Frank Donovan at Golden Era has an exciting new release, especially for you jazz fans. Firstly there is G.E. LP-15068, featuring an interesting Ted Lewis item from the 40's and early 50's. Then 4 items on his Vantage label, leading off with LP-508, "Stan Getz & The Big Bands of Europe. On LP-509, the great but unrewarded "Stuff Smith & His Quartet, Blues In G", which was recorded in 1965. Followed by LP-510, "Ben Webster & His Quartet In a Mellow Tone" from the late 60's. And lastly, LP-511, from the 1948-49 period, "Charlie Parker Groovin' High". - - - For further info. write to West Coast Audio Visual Corp., Box 126, Reseda, Ca 91335.

Alan Roberts at Sunbeam doesn't issue too many releases a year, but when he does they are super! (Sunbeam, 13821 Calvert St., Van Nuys, Ca 91401). On HB-322 we find the fine Dick Jurgens band from the 1937-40 period, and featuring the late Eddy Howard on all vocals but one, which features Harry Cool. By the way, I spent a delightful evening with Ronnie Kemper of this band a while back in Sacramento, where he's still performing. And then, on HB-323 Alan has given us a Griff Williams reissue from the 1940-41 period, which I like a little better than the Hindsight because it features the ebullient vocalist, Buddy Moreno on several numbers.

Jazz Archives (333 West 52nd St., New York, N.Y. 10019) recently sent me "Bechet, Bunk and Boston 1945", which is a classic. But then these guys always did perform classic jazz!

Very interesting item on Broadway BR-107 (P.O. Box 244, Milford, Michigan 48042) for all readers interested in the old paper Hit-of-The-Week records. A good job was done in getting those curly things onto LP, and it contains a potpourri of H-O-T-W artists.

Some time ago I received two LP's from Italy, of all places! (Write to: L'Orsa Maggiore, S.R.L., Via Rovigno n. 11, 20132, Milano Italy). On Jazz Supreme JS-701 we find "Live at the Hollywood Palladium 1951, Vol. 1" featuring Woody Herman, and it's a gas! On Manhattan Jazz Man. 504, called "This Is Jazz" Vol. 2 from a 1947 broadcast featuring Wild Bill Davison, Albert Nicholas, James P. Johnson, Pops Foster, Baby Dodds, and guests Alberta Price and Leadbelly. Quite an item!

Now let's move on to the new Bluebirds from RCA: AXM2-5579 is "The Complete Artie Shaw, Vol. VI, 1942-45" and just super Shaw, as is AXM2-5580, "The Complete Artie Shaw, Vol. VII, 1939-45 Retrospective". Then on AXM2-5581 is "The Complete Charlie Barnet, Vol. 3, 1939-40", and one forgets how great this band was until items like this come along! Finally, on AXM2-5582, another TD item, "The Complete Tommy Dorsey, Vol. VII, 1938" with vocals by Jack Leonard, Eddythe Wright, Skeets Herfurt, and The Three Esquires.

Also from RCA, AHL1-2347, "Elvis" Greatest Hits, Vol. 1, but not the old Elvis! However, there are a couple of rare live shots previously unreleased which will be good news to the Elvis fans. And, if you ever wondered whatever happen to the Chipmunks, wonder no longer because Alvin, Simon and Theodore appeared on AQL1-4041 with a delightful Christmas album, although by the time you read this it'll be too late for Xmas '81!

Joyce Music Corp. (Box 1707, Zephyrhills, FL 33599) continue to add to their ever-growing catalog. Let's first look at their "Complete In Disco Order" series: Ajaz 266 is Claude Thornhill & His Orch., Vol. 9, 1947-49. Ajaz 267 is Jimmy Dorsey & His Orch., Vol. 21, 1942. Ajaz 268 is Bob Crosby & His Orch., Vol. 15, 1940 and Ajaz 269 is Count Basie, Vol. 16, 1946-47. Then on Joyce 6007, Dolores O'Neill with Bob Chester's band from 1940 in the "Big Band's Greatest Vocalists" series. Also from this series is Joyce 6003 featuring Bea Wain with the Larry Clinton band from 1937-38, and Joyce 6006, Dick Haymes with the Harry James band 1940-41. (Dick was always one of my favorite "boy" singers with the big bands).

On the "One Night Stand" series there are three items to report on in this issue: Joyce 1087 is "Concert In Miniature Nos. 9 & 10" and Joyce 1090 is "Concert In Miniature, Nos. 11 & 12", both from 1952, and both featuring the big Stan Kenton band. Joyce 1091 takes us back to the 1938 era, and features one of the better of the big bands, Larry Clinton, with Bea Wain and Dick Todd (!) heard vocally.

On the contemporary jazz scene, three new items from Progressive Records (P.O. Box 500, Tifton, Ga 31794), leading off with 2009 "Music's the Only Thing On My Mind" featuring Jimmy Rowles and George Mraz. Jimmy has a way with a song that's different. 2040 stars Harold Ashby and his big sounding tenor in some tasty jazz, while 2056 is titled "The Explosive Dorothy Donegan", and well titled! She really pounds those 88's!

Information on my custom taping service can be had by writing to me at 221 Prune Tree Dr., Healdsburg, Ca 95448, as well as your comments (always appreciated) and your questions. But, please, a S.A.S.E?

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SAMUEL B. CHARTERS
and
LEONARD KUNSTADT

JAZZ

A History of the New York Scene

New Foreword by
SAMUEL B. CHARTERS

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Yes! Folks! It's out again after quite a hiatus. When Doubleday put out the original hard cover edition in 1962, it went very fast, right down to the very last copy on the Garden City N.Y. plant shelves! Why Doubleday never went ahead with a paper back is beyond me - but a paper back did come out in Brazil if you read Portuguese (smiles!). The original is now very rare and I have had so many requests which unfortunately I could not honor. But now we have the DaCapo reprint, a new foreword by Sam and a few corrections and addenda by yours truly (cheers!) \$30. post paid. Remit to Len Kunstadt. He promises an autograph!

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Home.

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Riding Mama/Be Careful/It's Dangerous/Slim's Organ
Boogie For Victoria."

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James, Washboard Bill, Danny Russo and Ralph Rush,
Larry Johnson, John Hammond, Victoria Spivey and
the Brooklyn Blues Busters.

*Evil Spirit (Dickey/Worried Life Blues (L. Johnson/
Talk To Me Baby (Bklyn Blues Busters/Cross My Heart
(Russo/They All Ask For Me (Washboard Bill/I Got to
Move (Homesick James/Black Snake Moan (Ross &
Brenner/I'm Tore Down (J. Hammond/Midnight Darlin
(Shines/Hotel Alvin Jam (Horton, Shines, Sunnyland
Slim/Brownsville Tenn. (Bukka White/Spivey's Hoe
Down (Dickey & Sugar Blue/Chump Man Blues (Ralph
Rush/When I've Been Drinking (Harvey Hill/Rock Me
Mama (Louisiana Red/Closed Door (Victoria Spivey).

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